

THEATRE ROYAL.

Mr. Frederic Luer respectfully announces that

M A D A M E

CAMILLA URSO

THE CELEBRATED VIOLINIST.

WILL GIVE

A SHORT SERIES OF

GRAND CONCERTS

COMMENCING ON

Thursday Evening, March 1st.

MADAME CAMILLA URSO

WILL BE ASSISTED BY

Miss Ivy Wandesforde,

The Young and Charming Soprano.

Mr. Chas. Pflueger, *Tenor,*

Signor Luigi Contini, *Baritone,*

And the Eminent Pianist,

Mr. Auguste Sauret.

MR. FREDERIC LUER, - - - DIRECTOR.

The Programmes, which will be changed each evening will comprize those gems which have won Madame Urso a world wide success.

N. B. — This is positively the only opportunity offered to hear the celebrated artist, as her engagements peremptorily recall her to Europe.

CAMILLA URSO.

No artist before the public has been so enthusiastically and justly praised as the famous violinist whose name heads this short sketch, and although her biography has often been written, and her name is universally known, it may not be out of place to recall to the memories of those who know, and interest those who do not, of the eminent lady's life.

Born in the city of Nantes, France, of Italian parents, Camilla Urso was taught the violin when but six years old, and at seven began playing in concerts.

Brought to Paris immediately after, she entered the Conservatoire, being the first of her sex who was awarded that distinguished honor.

Leaving that institution when but ten years old, with first honors, she came to America under engagement to the famous singer, Henrietta Sontag, and played with that lady in nearly every city in the United States. She retired to private life shortly after Madame Sontag's death, and only appeared six years afterwards at the concerts of the Philharmonic Society, in New York, meeting with such success that engagements were offered her from every part. She engaged to play in Boston, at a very large salary, for thirty consecutive nights, and the large Music Hall of Boston was often too small to accommodate the enthusiastic crowds that came to hear her. After this first season she went to Paris and played in the principal concerts and salons of the great capital, among many others at the Palace of the Louvre. After playing in all the large cities of France she returned to America, and commenced from that time a remarkable series of the most successful seasons of concerts, ending in the year 1870 at San Francisco, when she gave the great musical festival at the Mechanics' Pavilion, which relieved the Mercantile Library of San Francisco of its financial embarrassment. The trustees of the Library showed their gratitude by tendering the lady the proceeds of a magnificent ball given in her honor, and also an honorary life-membership to the library. Madame Urso returned to Europe in June, 1870, and appeared in London the following winter at the

concerts of the Old and New Philharmonic Society. The "connoisseurs" recognised an artist of most sterling merit, and Camilla Urso once more confirmed to herself the proud title of "Queen of the Violin," which had long before been given her by the American press.

Some litigation required her presence in the United States in 1872, which she thought would be for a short time only, as she had promised her English friends to return there soon.

But demands coming from all parts of America to hear her, she decided to remain. Selecting a few excellent artists to assist her, among others the now famous pianist Auguste Saurer (who still accompanies her), she concertized in all of the principal cities of the United States, averaging over two hundred concerts each season, with invariable success.

CAMILLA URSO'S VIOLINS.

Madam Urso possesses a choice fortune in violins. Her beautiful collection of instruments consists of—

Two by Joseph Guarnerius,
One "Stradivarius,"
One Magini,
One Guadanini,
One "Amati."

In all, six, of the greatest value.

One of the Joseph Guarnerius, of the period of 1737, cost her \$2,500, and she could realize at least double that amount should she wish to sell it. But no money could tempt the artist to part with this favorite instrument, which is a "king among kings." The others are equally of the highest value.

Many have been the praises given to the illustrious artist, but none more beautiful than the following tribute paid her by Rev. G. L. Blake, of Concord, N. H., in illustrating the subject of an eloquent sermon on a recent Sabbath:

"It has been said of the great musical composers that they seemed to move in a sort of trance, oblivious of everything about them, while producing some of their wonderful pieces.

"Those who heard Camilla Urso last week noticed that she shut her eyes

during her performances, and lived in the harmonies which her touch awakened in the strings of her violin.

"Her soul went up in the sweet strains, and when she ceased and opened her eyes it seemed at times as if the audience were let loose from some fascination. Her music is her life, for it absorbs her.

"Is it too much to say that a soul in which the rich harmonies of redeeming love are singing can hear nothing else but songs of forgiveness, can see nothing but the blood-stained cross, can know nothing but Christ and Him crucified."

MISS IVY WANDESFORDE.

The charming cantatrice, Miss Ivy Wandesforde, three years ago, and when but sixteen years old, made her debut in San Francisco in Mozart's allegorical opera, "The Magic Flute," and the press was unanimous in praise of her efforts. Since then she has kept her station among the leading singers in this city. Her voice is a high, clear soprano, reaching E flat easily and purely, and admirably trained. She is sure of making the best impression with her lady-like and sympathetic appearance. The young prima donna will, after this tour, pay a visit to the Eastern cities and Europe, where the amateurs will certainly confirm the good judgment passed upon her by San Francisco critics.

MR. CHARLES PFLUEGER.

Young and handsome, favored with a rich tenor voice, Mr. Charles Pflueger has been a favorite with opera-goers everywhere. In New York, where he sang with Pauline Lucca, the great lyric artiste, he was highly praised for his rendering of such parts as "Faust" and "Maurico," in "Trovatore." The New York *Herald* mentions specially [the "Miserere" in "Trovatore," which the critic says was *vociferously* encored.

In his rendering of sacred music Mr. Pflueger is also remarkably happy, and the New York *Tribune* says of his part in the performance of Rossini's "Sta-

bat Mater," at the Academy of Music in New York:

"The "cujus animam," one of the most remarkable arias ever penned by the composer, was rendered by Mr. Pflueger with such great taste and expression that nothing but a repetition would satisfy the hearers."

These flattering remarks, coming from critics whose judgment is respected by all, gives double assurance to the public here of Mr. Pflueger's artistic qualities.

SIGNOR LUIGI CONTINI

Is an artist of invaluable experience. He is one of the few remaining exponents of the old school of Italian singing, an art which lost its best representatives with Pasta, Lablache, Tamburini and Grisi. Signor Contini sings the beautiful arias of the great Italian masters in superb style, giving full expression to the meaning of the music and words. The operas of "Lucia," "Elisir d'Amore," "Don Pasquale," "Norma," "Barber of Seville," the glorious *chef d'oeuvres* of Donizetti, Bellini and Rossini, have been his great study, and have achieved for him an enviable fame in all the principal theatres of Italy.

MR. AUGUSTE SAURET.

The art of piano-playing has attained such a high degree of excellence that artists only of extremely great qualities can attain any reputation to-day or dare to face public criticism.

That Mr. Sauret is not lacking in qualities that makes the great pianist is proven by the fact that in every concert where he has appeared he has filled his place in the programme so well as to win his share of the honors. He is a constant student, his knowledge of the old and new masters of pianoforte compositions is complete, and his perfect technique, acquired under the supervision of Marmontel, Epstein, and lastly of Liszt, enables him to play the most arduous works. Mozart, Beethoven, Mendelssohn, Liszt, Raff, &c., find in him a most worthy exponent.

PROGRAMME.

Thursday Evening, March 19

1. TRIO—for Soprano, Tenor and Basso, from opera "ATTILA"
MISS WANDESFORDE, MR. PFLUEGER and SIG. CONTINI.

2. MARCH OF TANNHAUSER.....
[Transcribed for the Piano by Franz Liszt.]
MR. AUGUSTE SAURET.

3. ARIA—from opera "LA TRAVIATA,".....
SIG. LUIGI CONTINI.

4. CONCERTO for the Violin in E. (Op. 64.).....ME
[Andante and Finale.]

MADAME CAMILLA URSO.

5. SONG—"The Lover and the Bird,".....C
MISS IVY WANDESFORDE.

6. ETUDE CAPRICE—for the Piano.....S
MR. AUGUSTE SAURET.

7. ROMANZA, "Salva Dimora,".....
MR. CHARLES PFLUEGER.

[To give full effectiveness to this beautiful aria, Madame CAMILLA URSO has consented to play the Violin Obligato incidentally in the Opera, generally omitted in concerts.]

8. DUET—from "L'elisir d'Amore,".....
MISS WANDESFORDE and SIG. CONTINI.

9. RONDO PAPAGENO, (Op. 20.).....
MADAME CAMILLA URSO.

10. TRIO—from "Barber of Seville, Zitti, Zitti,".....
MISS WANDESFORDE, MR. PFLUEGER and SIG. CONTINI.

AME.

March 1st.

from opera "ATTILA" . . . VERDI

UEGER and SIG. CONTINI.

..... WAGNER

by Franz Liszt.]

AURET.

..... VERDI

CONTINI.

..... MENDELSSOHN

male.]

LA URSO.

..... GUGLIERMO

SFORDE.

..... SAINT SAENS

AURET.

..... GOUNOD

UEGER.

utiful aria, Madame CAMILLA

iolin Obligato incidental to the

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..... DONNIZETTI

and SIG. CONTINI.

..... ERNST

LLA URSO.

ei, Zitti," ROSSINI

UEGER and SIG. CONTINI.